

## Abstracts

Natalia Gradoboeva

*“Contesting the glory of a wondrous career”:  
A 1735 ode on the achievements of music, and its author*

Attribution of the ode *Les progrès de la musique sous le regne de Louis le Grand*, which received the Prize of the French Academy in 1735, is the main concern of this article. One of the rare first editions of this ode is kept in the Department of Foreign Literature of the Research Music Library of the St Petersburg Conservatory. Analyzing and comparing information found in dictionaries of the 18<sup>th</sup> — 21st centuries, biographical sources, chronicles, artistic texts as well as scholarship on the topic, the author reconstructs abbot Clément’s biography and to prove that he was indeed the author of this composition. The text of the ode is appended along with Natalia Gradoboeva’s translation and brief comments.

Keywords: *Abbot Clément, ode, authorship, poetry competition, Académie Française, history of French music, Louis XIV, biographic research.*

Tatyana Bershadskaya

*From Theory to Practice: On the Crossroads of Theoretical Systems*

Ideal forms of musical systems, suggested by music theory, are rarely to be found in artistic practice in isolation from each other. One can only make sense of their complicated entanglements and relationships if one has a clear understanding of these ideal systems.

Keywords: *system, unit, texture, mode, melody, harmony, polyphony.*

Vladimir Rannev

*An essay on interpretation of Michael Praetorius’s Terpsichore*

The article examines a contradiction between the presentation of French dance culture in Michael Praetorius’s collection *Terpsichore* (1612) — i. e. recorded in written form and complete dance pieces — and the forms of this culture in its natural habitat, where music, transmitted orally, was constantly renewed and acquired the dynamics of improvisational variation.

Keywords: *Michael Praetorius, Terpsichore, branle, Baroque, rhythmic formula, syntax, interpretation, Thoinot Arbeau, suite, genre, archetype.*

Elena Stepanova

*N. A. Rimsky-Korsakov's Quintet for piano and wind instruments*

The article is devoted to the one of N. A. Rimsky-Korsakov's chamber works. Quintet for piano and wind instruments was written in 1876, when the composer participated in a chamber music competition. Quintet was one of Rimsky-Korsakov's compositions for winds, which he wrote in this period. The article examines aspects of composition and playing techniques, as well as compositional decisions related to timbre, which will reoccur in some of his later operatic and orchestral works.

Keywords: *N. A. Rimsky-Korsakov, Quintet for piano and wind instruments, chamber ensembles, Russian music.*